

McLean Hospital
Art Room
June-October, 1897.

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The exhibition on the Art-room walls, chiefly of pictures loaned for the summer, has two objects. The one is to give pleasure during its brief stay at the Hospital. The other is to introduce to the residents here a collection of photographs which is to be a permanent feature of the Hospital life. At present the collection is so small, so incomplete as to any single subject, not to say school of Art, that it might not attract the interest, even the notice, of the unaided eye. The needed help we have tried to give by choosing for the walls and for the collection subjects which should illustrate each other. Take, for example, the cast of one of the della Robbia bambini, North Room, No. 4. The catalogue refers to a photograph giving in miniature the full set on the façade of the Children's Hospital in Florence and to seven photographs giving single examples in larger size. This system of reference can be applied only in a limited way to pictures secured by loan, from many sources, in the first weeks of the plan's development.

It is hoped, however, that from year to year, additions will be made until the collection shall include attractive photographs representative of the masterpieces in Painting, Sculpture and Architecture.

The word "attractive" will suggest that the aim of the collection is recreation. Brief analyses of the pictures, with illuminating sentences from various interpreters, will be prepared in the form of a card catalogue. But as the

student's interest in pictures, if aroused, might prove recreative in a peculiar and most valuable sense, references may be added to good works of Art-history and criticism which we may gradually secure for the Hospital.

It is hoped that, eventually, the collection of photographs will be sufficiently large and well-catalogued to allow the residents to draw them, as in the case of library books, to be retained in the rooms for a limited period.

The number of permanent framed pictures will be slowly increased, and loans will be secured from time to time.

It is earnestly requested that, from the outset, all the residents at the Hospital will give their help by suggesting such new pictures as they would like to find in the Art room. The plan will develop in a far more interesting and effective way if the collection can thus be made an expression of the thought and preference of those for whose pleasure it is arranged. Any suggestion, either from residents or visitors, as to choice of pictures or general method, will be cordially considered and will be acted upon whenever possible.

In the beauty of outward surroundings on this hill-top, the ministry of Nature is manifest, even if, in suffering, one can not always realize it. Often—certainly in times of heat or cold or storm, when Nature's power of helpfulness is suspended—it is hoped that within, after some simple fashion, Art may minister charm and serenity.

NOTE.

In addition to the printed catalogues, there will be found in each room a larger, written catalogue, containing suggestions upon some of the pictures from art critics and other essayists, as well as a list of artists represented, with a few historical and biographical notes.





NORTH ROOM.

1 WINGED FIGURE.

ABBOTT H. THAYER.

2 THE GOLDEN STAIRS.

SIR EDWARD BURNE-JONES.

Photograph from the original painting.

For other reproductions of Burne-Jones's work, see the South Room; and Collection A. 17; 18, a.-d.: B. 81.

For a study of his work, see *The Portfolio*, November and December, 1885.

3 MADONNA AND CHILD, WITH ANGELS.

PERUGINO.

Photograph from the original painting now in Paris, at the Louvre. See Collection A. 41-44; and *Raphael, Sa Vie, Son Œuvre et Son Temps*, p. 52, for portrait of Perugino.

4 BAMBINO.

ANDREA DELLA ROBBIA.

Cast of one of the medallions on the façade of the Children's Hospital, Florence.

For a photograph of the full set, see Collection A. 58.

For photographs of single examples in larger size, see A. 58, a.-g. For other *della Robbia* work, see A. 54-60: B. 101, 102.

5 MADONNA AND CHILD, WITH ANGELS.

SANDRO BOTTICELLI.

Photograph from the original painting now in London, at the National Gallery. See South Room. Also Collection A. 9-15: B. 77-80, c.

6 MADONNA AND CHILD.

RAPHAEL.

Photograph from the *Granduca* Madonna, Pitti Gallery, Florence. See South Room, 10. Also, see Collection A. 51, 52: and *Raphael, Sa Vie, Son Œuvre et Son Temps*, by Eugène Muntz—illustrated.

7 THE BLESSED VIRGIN RECEIVING THE MESSAGE.

BUONFIGLI.

Copy of a detail from *The Annunciation* in the Academy, Perugia. For treatment of the same subject by other artists, see Collection A. 11, 62, 66: B. 88, 102.

8 HEAD OF THE MADONNA.

FIorenzo DI LORENZO.

Copy of a detail from *The Adoration of the Magi*, in the Academy, Perugia. For a photograph of the whole, see Collection B. 97.

9 A PALACE ON THE GRAND CANAL, VENICE.

Solar enlargement of a photograph.

10 GENERAL GATTAMELATA.

DONATELLO.

Solar enlargement of a Photograph. The original statue in bronze is in front of the Basilica of St. Antony in Padua.

11 A PALACE ON THE GRAND CANAL, VENICE.

Solar enlargement of a photograph.

12 COLUMNS OF THE TEMPLE OF JUPITER.

Photograph from ruins in the Roman Forum.

13 CHERUBS PLAYING ON TAMBOURINES.

DONATELLO.

Cast of a pulpit panel on the exterior of the Cathedral, in Prato, near Florence.

For photographs of marble panels somewhat similar, designed by the same artist for an organ balustrade in the Duomo, Florence, see Collection A. 27, a.-f.

14 CHERUBS DANCING.

DONATELLO.

Cast of a pulpit panel. See 13, above.

15 CHERUB PLAYING ON VIOLIN.

DONATELLO.

Cast of a panel from San Antonio Altar, Padua. Original in bronze.

16 TWO CHERUBS SINGING FROM A BOOK.

DONATELLO.

Cast of an Altar panel. See 15, above. For photographs of all the panels of this altar, see Collection A. 111, a.-f.

17 LANDSCAPE.

COROT.

Photograph from an original painting now in the (Louvre?) See South Room 18, and references.

18 VENUS OF MELOS.

Cast of the head and shoulders, of the original size.

SOUTH ROOM.

- 1 THE VIRGIN AND CHILD, AND SAINT JOHN.

BOTTICELLI.

Photograph of a painting now in the National Gallery, London, acquired within two years. See North Room, 5, with references.

- 2 MADONNA AND CHILD, WITH ANGELS.

FILIPPINO LIPPI.

Photograph from the original painting in the Pitti Gallery, Florence. For photographs of details from this picture, see Collection B. 96, a., b.

For photographs of other work by the same artist, see 7, below, and references.

- 3 THE ADORATION OF THE MAGI.

SIR EDWARD BURNE-JONES.

Photograph from a piece of tapestry that occupies one end of the choir of Keble College Chapel, Oxford. It was designed by Burne-Jones and wrought in the Morris looms. It is also known under the title, *The Star of Bethlehem.*

For other work by the same artist, see 4 and 5, below. Also, North Room, 2, with references.

- 4 PYGMALION AND THE IMAGE.

SIR EDWARD BURNE-JONES.

Photographs from a series of four paintings, entitled successively

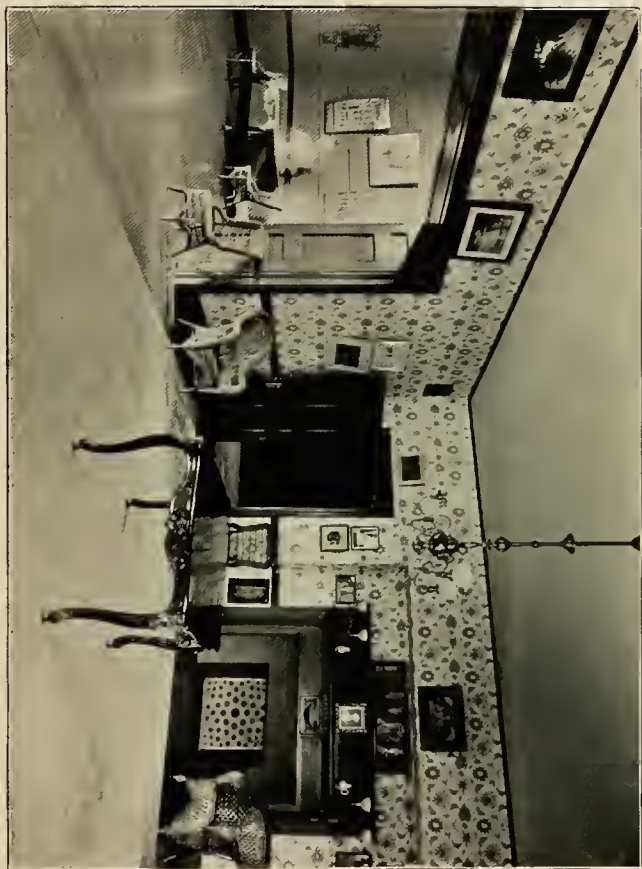
The Heart Desires.

The Hand Refrains.

The Godhead Fires.

The Soul Attains.

See North Room, 2, with references.



5 THE DELPHIC SIBYL.

SIR EDWARD BURNE-JONES.

Photograph from the original painting. See North Room, 2, with references.

6 THE MADONNA, THE CHILD JESUS WITH THE LAMB, AND SAINT JOHN.

BERNARDINO LUINI.

Photograph from a fresco in a chapel of a little church at Lugano, a village on one of Italy's northern lakes. See Collection A. 34-36: B. 98.

7 ANGEL HEAD.

FILIPPINO LIPPI.

Photograph of a detail from a painting in the Badia, Florence.

For the whole, entitled, *The Appearance of the Blessed Virgin to St. Bernard*, see Collection B. 95; for another detail, B. 95, a. See also 2, above.

8 "UNTIL THE DAY BREAK AND THE SHADOWS FLEE AWAY."

SOLOMON F. SOLOMON.

Photograph from a sketch.

9 ANGELS RECEIVING SAINTS INTO PARADISE.

FRA ANGELICO.

Photograph of a detail. For a study of the whole, see Collection *The Portfolio*, December, 1885, an article on *The Influence of the Mendicant Orders*.

For photographs of other work by the same artist, see Collection A. 2, 3: B. 70-72.

10 MADONNA AND CHILD.

RAPHAEL.

Photograph from the central figures of the Sistine Madonna, now in the Dresden Gallery.

For a reproduction of the whole, see *Raphael, Sa Vie, Son Œuvre et Son Temps*, page 534. See also North Room, 6, with references.

11 SPRING.

EDWIN HOWLAND BLASHFIELD.

Copley print of a sketch.

12 LOVE AND DEATH.

GEORGE FREDERICK WATTS.

Photograph from the original painting which the artist has promised to bequeath to America, it is said.

See Collection A. 67.

13 THE TRIUMPH OF THE INNOCENTS.

WILLIAM HOLMAN HUNT.

Photogravure of a painting in the Liverpool Gallery. For a study of this picture, see *The Portfolio*, April, 1885. See also, Collection B. 94.

For other treatment of the same general theme, compare Dürer's *Flight into Egypt*, *Portfolio II*: also, James Stothert's *French and Spanish Painters*, page 241.

14 THE CONCERT.

GIORGIONE.

Photograph from the original painting in the Pitti Gallery, Florence.

15 SIR THOMAS ELIOTT.

HOLBEIN.

Reproduction of one of the collection of crayon drawings, most of them studies for pictures, now in the Library of Windsor Palace.

For reproductions of the work of Holbein's father, see
Collection *Hans Holbein's des Aelteren Silberstift-
Zeichnungen*—portfolios.

16 HEAD OF AN UNKNOWN MAN.

HOLBEIN.

Reproduction of one of the Windsor Library crayons.
See 15, above.

17 LANDSCAPE WITH COWS.

H. SCHOOTON.

18 LANDSCAPE.

COROT.

Photograph from the original painting at the Louvre.
See North Room, 17: and Collection A. 24, 25.

19 PORT OF BODOË, NORWAY.

ADELSTEEN NORMANN.

Photograph from the original painting.

20 THE POOL.

FOURDAIN.

Water-color.

21 COMING IN WITH THE TIDE, NAN-
TUCKET.

MISS M. VAN PELT.

Water-color.

22 THE SILENT RIVER.

CHARLES DAVIS.

23 PORTRAIT.

R. W. VONNOH.

Photograph of the first donor to the collection, from
a painting done in 1887.

HALL.

1 THE COURT OF LIONS.

Solar enlargement of a photograph.

2 A PALACE ON THE GRAND CANAL,
VENICE.

Solar enlargement of a photograph.

3 THE GREAT WHITE HORSE. '

ALBRECHT DÜRER.

Solar enlargement. The original an engraving on wood. See Collection, Dürer's *Holzschnitt-Werk*, a portfolio. Also, three other portfolios of reproductions of his work in etchings and wood-cuts.

4 THE LITTLE WHITE HORSE.

ALBRECHT DÜRER.

See 3, above.

5 THE RIALTO.

Solar enlargement of a photograph.

6 A SEA VIEW. CAPE ANN.

GEORGE HARVEY.

Water-color.



